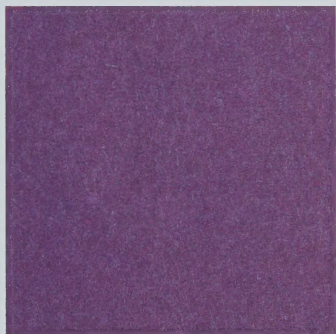
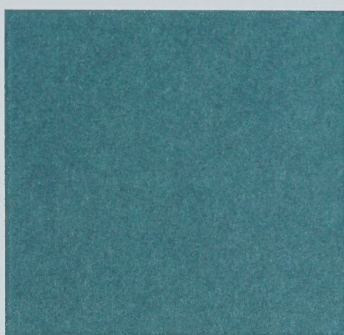




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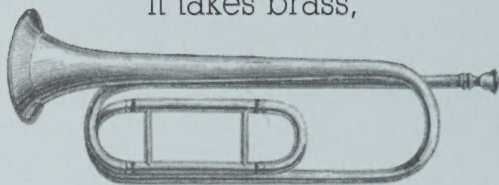
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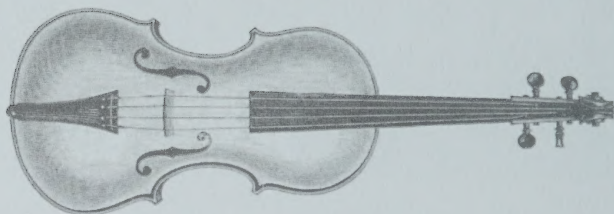
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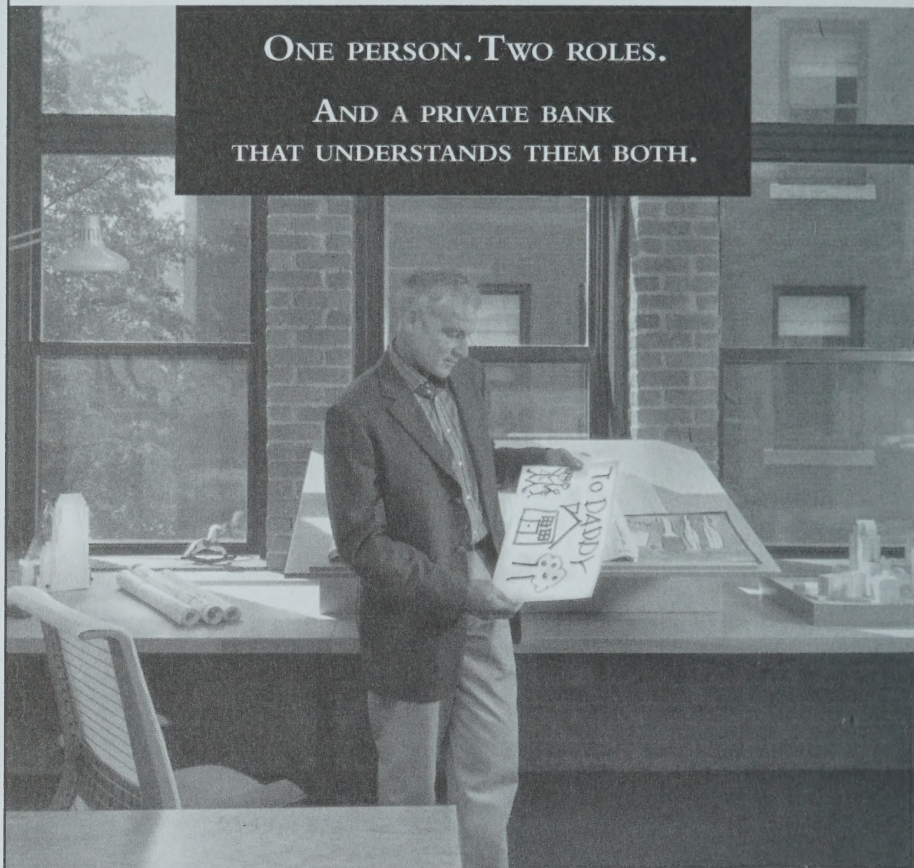
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# Program

## 2006-2007 SEASON

Friday, February 9, 8.00pm  
Sunday, February 11, 3.00pm  
NEC's Jordan Hall, Boston

David Stern, conductor

---

**Concerto for Two Oboes in D Minor, RV 535**

Antonio Vivaldi  
(1678-1741)

*Largo – Allegro • Largo • Allegro molto*

Stephen Hammer and Kathleen Staten, oboes

**Suite from Musique de Table, Production 3**

Georg Philipp Telemann  
(1681-1767)

*Ouverture • Bergère (pastoral)*

*Allegresse (sprightliness) • Postillons (post-boy)*

*Flaterie (adulation) • Badinage (banter)*

*Menuet • Conclusion*

—INTERMISSION—

**Ouverture/Suite No. 1 in C Major, BWV 1066**

J.S. Bach  
(1685-1750)

*Ouverture • Courante • Gavotte I and II • Forlane*

*Menuet I and II • Bourée I and II • Passepied I and II •*

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The program runs for approximately 2 hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

# Program Notes

## BAROQUE BRILLIANCE

“I hope that the work will one day bring me fame,” Telemann wrote to the concertmaster of his Prince’s court orchestra, encouraging him to invite others to subscribe in advance to *Tafelmusik* (Table music). The composer had placed an

### NOTES IN BRIEF

All three late Baroque composers on today’s program were active in the first half of the 18th century. The most prolific composer of his day, Telemann wrote particularly practical “Table music,” meant to enliven middle-class and court banquets and to appeal to music lovers all over Europe. He himself published the work in Hamburg in 1733, popularizing the French overture in Germany and providing in his three productions of “Table music” a large choice for every musical taste, occasion, or financial condition. The most ambitious works of Telemann’s career, these three productions help mark a turning point between the Baroque and the Classical periods.

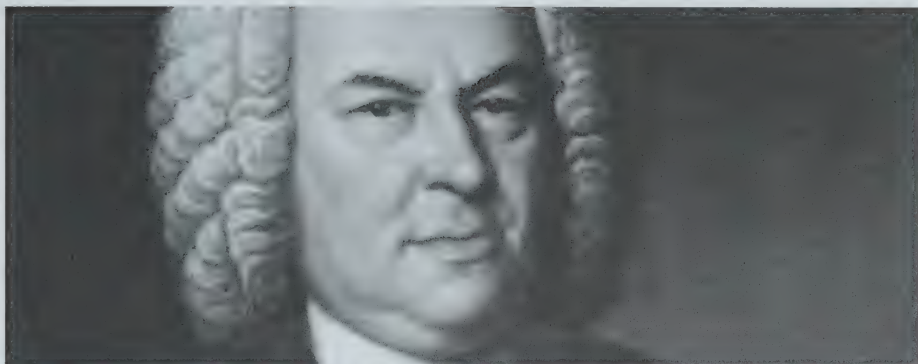
Vivaldi, like both Bach and Telemann, was remarkably prolific; he wrote over 500 concertos in addition to works in almost all forms used in the early 18th century. A concerto represented a musical way to foster the concept of the individual—alone or in a group—an Age of Enlightenment ideal.

Bach composed far fewer suites than Telemann, in fact only four, of which tonight’s is considered the earliest. He may have composed it for Duke Leopold of Anhalt-Cöthen. Bach, too, incorporated the French overture: a slow, dotted, homophonic passage followed by a faster, contrapuntal section.

advertisement in a Hamburg newspaper on December 1, 1732: “In the year 1733, music-lovers can look forward to a grand instrumental work entitled *Tafel-Musik* from Telemann’s pen. It will consist of nine large pieces with seven instruments, and of as many smaller ones with one, two, three, or four instruments. The subscription is payable quarterly, and the work will be issued in three parts, on Ascension Day, at Michaelmas, and at Christmas. The names of the subscribers will be printed on the cover.” More than two-hundred people subscribed, including music-lovers from Norway, Denmark, Spain, England, Holland, Switzerland, and France, as well as “Mr. Hendel, Docteur en musique, Londres.”

By this time, the 52-year-old Telemann was already an international celebrity. More famous than his contemporary J. S. Bach, he was the most versatile and productive musician of his day. Telemann, who did not come from a musical family, was proficient on several instruments: the piano, violin, recorder, oboe, flute, shawn, viola da gamba, and the double bass. (In this regard he resembled the future Hindemith.) He wrote three autobiographies, in 1718, 1729, and 1740. As a businessman, Telemann had exceptional foresight, publishing his own music on the one hand, and, on the other, composing to appeal to a wide public in various countries. In 1729 he explained that “what I have achieved in the different musical styles is well-known. First there was the





J.S. Bach

Polish style, then followed the French, the church, the chamber and the operatic styles, and what is referred to as the Italian ...”

All three Productions of the *Tafelmusik* follow the same formal and symmetrical principle: an overture in the French style and four to six dance movements or character pieces (on tonight's program) ended with a “conclusion” that united the various pieces into a self-contained whole. Between the overture and the conclusion comes the suite, then a quartet, a concerto, a trio and solo sonata. The overture and conclusion bookends are centered with the large concerto in the middle surrounded by smaller pieces. The movements of the third Production have programmatic headings and describe moods, situations, or characters. Telemann wrote “People have flattered me that I showed my best energies in these works.”

Although Vivaldi did not invent the solo concerto, he had a great deal to do with its development and popularity. The usual movement pattern was the order: slow-fast-slow. Near the end, an unwritten cadenza invites the soloist to show his prowess. If this were a formula, however, Vivaldi often strayed from it.

Vivaldi's twelve best-known concertos, Opus 3, *L'estro armonico* (*Harmonic Whim*), were published in 1711 and helped establish his

reputation. The Concerto for Two Oboes probably dates from Vivaldi's long tenure as Maestro de' Concerti at the Ospedale della Pietà, an orphanage in Venice for abandoned girls. As head of the musical establishment there, Vivaldi trained the girls until the age of eighteen. He therefore had an orchestra made up of excellent female performers for whom he eventually wrote 500 concertos. Vivaldi composed in almost every Baroque genre, including writing 49 operas; however, the concerto was his most characteristic genre.

---

**Although Vivaldi did not invent the solo concerto, he had a great deal to do with its development and popularity.**

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While Handel, Vivaldi, and Telemann journeyed to major European cultural hubs, Bach remained in Germany, a land of small principalities, not a nation. After Bach left Weimar for Cöthen in 1717, his main duty was to provide instrumental works for the Cöthen orchestra, one of the best in German-speaking lands. During Bach's five years there he composed many of his chamber works, the first book of the *Well-Tempered Klavier* (1722), as well as the six *Brandenburg Concertos* and at least two of his four orchestral suites, or *Ouvertures*, as he called them. (We have more

than 100 suites by Telemann, a fragment of the number he wrote—supposedly 1,000!).

Bach's other suites are for a solo instrument. The four orchestral suites were written over a large period of time and were never collected as a grouping. The first and fourth orchestral suites were apparently written in Cöthen, while the second and third were composed in Leipzig. BWV 1066 appears to be the earliest of the four, composed about 1718. (Establishing a chronology of Bach's works is surprisingly difficult.) Each suite has a different instrumentation and none employs the dance movements usually expected of suites.

Scored for oboes, bassoon, strings, and continuo, Bach's first suite's three wind instruments occasionally act as a solo group, especially in the first movement. Tonight's suite represents the French model established by Lully in which the

strings are amplified by a pair of oboes and bassoon. The first movement also follows the French overture pattern: a slow processional with dotted rhythms (repeated) followed by a faster contrapuntal section (also repeated) that alludes to the first slow section at its end. Six dance movements with French titles follow this overture. Four of these begin with an "alternativement," an identically titled dance; a trio (labeled II) is followed by the repetition of the first dance. Each suite movement was meant to convey a different affection, or mood; see the box below.

—Andrea Olmstead

*Ms. Olmstead has been the Society's Christopher Hogwood Research Fellow since 2005. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught Music History for 32 years.*

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## THE AFFECTIONS—EMOTIONS—OF THE SUITE

"Thus ... *Le Menuet* ... has no other affection [that is, expresses no other emotion] than a moderate merriment.

"Let us next consider the *Gavotta* ... Its affection is really a most *exultant* joy ... Italian composers employ a kind of gavotte for the violins, on which they work in a special manner, often filling whole sheets with their extravagances, never less, but they are still other than they should be. But if an Italian can only make people admire his speed, he will do whatever is in his power.

"A melody which has a more flowing, smooth, gliding and coherent nature than the gavotte is ... the *Bourrée* ... But I must say here that it is truly distinguished by *contentment* and an amiable character, conveying as it were something *untroubled* or relaxed, a little negligent, easy-going and yet not unpleasant.

"*The Polonaise* ... if I had to compose something, or set words of a kind, wherein a special *openhartedness* and a very *free* character predominated, I would choose no other type of melody than the Polish.

"*Aria*, with and without variations, ... are called *partite* in Italian, *double* in French. This kind of aria is played on the clavier as well as on all kinds of other instruments, and is usually a short, singable, simple melody, divided into two parts, which is in most cases so plainly drawn only in order that one may turn it about, embellish it and vary it in countless ways, so that, while sustaining the fundamental progressions, one may exhibit one's dexterity."

—from Bach's contemporary Johann Mattheson's *Der vollkommene Cappelmeister* (*The Complete Chapel Master*) of 1739.



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# Artist Profiles

## David Stern, conductor



A native New Yorker, David Stern's artistic expression stems from his work with both modern and period instruments. Recent performances include the English National Opera, the Warsaw Philharmonic Orchestra, the Mostly Mozart Festival, London with the Academy of St. Martin-in-the-Fields, Swedish Chamber Orchestra, the Israel Opera, Opera de Lyon, Hong Kong

Opera and Concerto Köln. He has performed regularly with the Gurzenich Orchestra, the Ensemble Orchestral de Paris, and the BBC National Orchestra of Wales. He has also served as Music Director of the European Academy of Music in Aix-en-Provence in France and the Philharmonisches Orchestra Südwestfalen in Germany. This season, he makes his debuts with the Chamber Orchestra of Europe, the New Moscow Symphony Orchestra, and the KBS Symphony Orchestra, Seoul. While Mr. Stern makes his subscription series debut with Handel and Haydn in these performances, he first conducted the orchestra in an appearance at Harvard as part of Professor Thomas Forrest Kelley's "First Nights" program in the fall of 2006.

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## Handel and Haydn Society

Celebrating its 192nd season, the Handel and Haydn Society is a chorus and period-instrument orchestra known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music from the Baroque and Classical eras. Recent seasons have featured a series of staged operas and programs with dance, including Monteverdi's *Vespers*, Purcell's *Dido and Aeneas*, and Monteverdi's *Orfeo*. The Society also has featured the Boston debut of many rising stars,

such as tenor Plácido Domingo and sopranos Dawn Upshaw, Sylvia McNair, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious SymphonyCast program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *All is Bright*, and the best-selling *PEACE* which has appeared twice in the top ten on Billboard Magazine's Classical Chart. The Society's award-winning Educational Outreach Program provides opportunities to learn about and perform classical music for more than 10,000 public school students throughout greater Boston each year.

## Stephen Hammer, oboe



One of America's leading players of historical woodwinds, Stephen Hammer has been principal oboist of the Handel and Haydn Society since 1986. He is also principal oboist of the New York Collegium, of which he was a co-founder and

artistic director, and is a founding member of the Bach Ensemble and a regular participant at the Aston Magna festival. His solo, chamber, and orchestral recordings appear on Decca L'Oiseau-lyre and other labels. He has served on the faculties of the Longy School of Music, Indiana University, New England Conservatory, and other leading schools of music, and also collaborates with instrument makers in building replicas of historical oboes. In addition to frequent appearances with the Society as a soloist, last season Mr. Hammer directed a program of instrumental works by Mozart.

## Kathleen Staten, oboe



Kathleen Staten pursues an active freelance career working regularly with the Handel and Haydn Society, the New York Collegium, The Bach Ensemble, Tempesta di Mare, and Apollo's Fire. She

has been a finalist in international solo and chamber music competitions (Bodky and Early Music Network). As a soloist and member of chamber ensembles, her playing has been featured on CBC broadcasts, NPR's Performance Today and Harmonia. She earned her Bachelor of Music degree as well as a prestigious Artist Diploma and Performer's Certificate from Indiana University, and also studied at the Eastman School of Music. Ms. Staten teaches at the Community Music School in Nashua and also serves as a trustee and an education coordinator of the Nashua Symphony.

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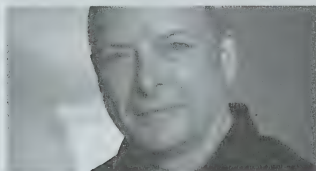
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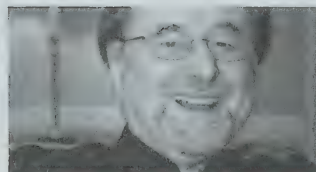
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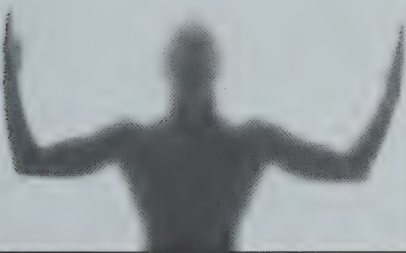
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The program includes four choral ensembles:

**Singers** trains students age 8-11 who may not have sung in a choir before, or are learning to read music.

The **Youth Chorus** features about 50 choristers from 21 communities, ages 10-14. The ensemble has made multiple appearances at Symphony Hall and made its New York City debut last February.

The **Young Women's Chorus** is a musically challenging ensemble for high school age females. The group will make its Symphony Hall debut as part of the Society's Holiday Sing concert on Saturday, December 9.

The **Young Men's Ensemble** for changing to changed male voices (grades 7+) is new this year, thanks to a generous grant from the **Linde Family Foundation**.

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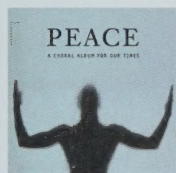
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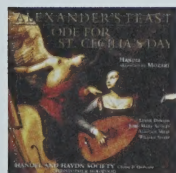
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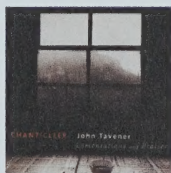
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